Report to
Peter Flawn, President
The University of Texas at Austin

The Chora of Chersonesos on the Black Sea and Metaponto in Southern Italy

1997 Campaigns
by
The Institute of Classical Archaeology
The University of Texas at Austin
and
The National Preserve of Tauric Chersonesos
Sevastopol, Crimea, Ukraine

The 1997 Campaigns at Chersonesos and Metaponto

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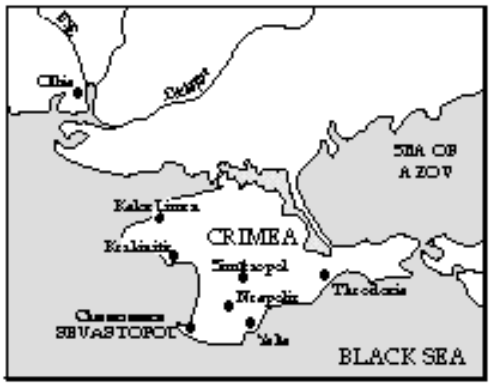
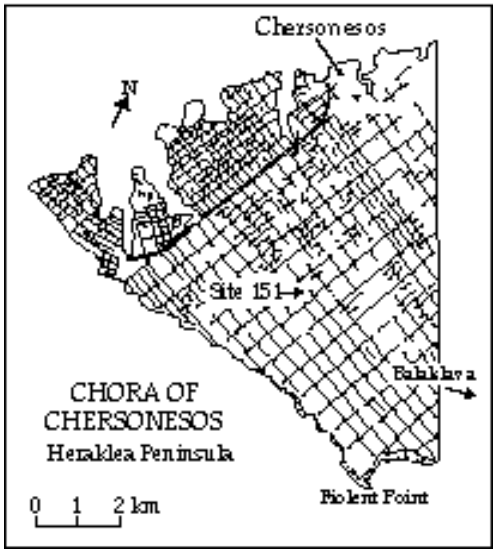
For William and Suzanne Miller

In friendship and gratitude for all that they have done for Chersonesos and our joint Ukrainian-Texan project

Dear President Flawn:

It is an honor and a pleasure to submit to you this report on the 24th annual field campaign of the University's archaeological projects in southern Italy and on the Black Sea. I began this series of "Reports to the President of the University" with a letter to you from Metaponto after an unusually fruitful summer in 1980, spent excavating Greek farmhouses in the chora (territory) of that Greek colony. After your retirement from the presidency, I made my formal reports to your successors, but at our occasional meetings since then you have remembered our work. It is, thus, a delightful surprise to be writing once again to you about the latest developments of our investigations of the ancient agricultural territory and the role of the rural population in Greek and Roman antiquity. And you may be surprised, too, especially since this is a report about fieldwork carried out two time zones to the east of Metaponto, in the farthest outpost of Greek civilization on the northern shore of the Black Sea. Fifteen years ago no one could have expected that we might be working in one of the most secret places of the Cold War.





Since our field work began at Metaponto in 1974 I had been reading about the Chora of Chersonesos, which was then the best known of all ancient Greek agricultural territories, thanks to 80 years of pioneering work by Ukrainian and Russian scholars. It was the closest parallel for the work we were then doing at Metaponto. But it was located in the suburbs of Sevastopol, the headquarters of the Soviet Black Sea Fleet, a city closed to all foreigners and most Soviet citizens. The publications were, with few exceptions, all in Russian or Ukrainian, and there were very few photographs. Then in 1991 and 1992 that world changed dramatically. I was "the first Westerner" (as the Director, Leonid Marchenko said) to visit the Chersonesos Museum since before the 1917 revolution, and UT became the first foreign institution to be invited to collaborate at a major site on the Black Sea. The year was 1992, and by 1994 we had an ongoing project, and were forging firm ties of friendship and cooperation. There was, despite the differences in language and culture—bridged in the early stages by the active participation of Professor Michael Katz of the UT Department of Slavic Languages—a high degree

of understanding of goals and methods, and a natural sympathy due to the surprisingly similar ways that we had, separately, in Chersonesos and Metaponto, been approaching the challenges of multi-disciplinary investigations of the ancient territory. This was the key to our relationship from the start. The financial means for the first years of fieldwork were provided by private donors, the International Research and Exchanges Board (IREX) in Washington, and the Dean of the College of Liberal Arts.

During the last two seasons the scope and importance of the project have greatly increased. In spring 1996 we successfully nominated Chersonesos and its Chora to the World Monuments Watch's list of the 100 Most Endangered Monuments of World Cultural Significance and we applied to the Samuel Kress Foundation of New York for a grant to carry out a pilot project of site conservation with the UT School of Architecture and the Graduate School of Architecture at Columbia University. This, we hoped, would be a beginning step in the creation of the world's first archaeological park of the ancient Greek territory. In addition, in 1996, we began to plan with the San Antonio Museum of Art an exhibition that would bring to the United States for the first time many recently-discovered treasures of Scythian and Greek art. The idea was not to present a single culture, but two very different ones in historical interaction on the steppes of southern Ukraine and at the coastal sites of the Greek colonies, in particular at Chersonesos, where our field work is focused.

Figure 1. Dr. Gerry Scott examines the Scythian treasures of the Archaeological Institute, Kiev, May 1997

In all of these initiatives we have received extraordinary help and encouragement from the United States Ambassador to Ukraine, William Green Miller, and his wife, Suzanne. His achievements as our first ambassador to the newly independent country of Ukraine have helped to forge the ties of cooperation between our countries, in large issues of policy, such as the de-nuclearization of Ukraine, and on the cultural level, where the Millers together have fostered those links that help to build lasting bonds of friendship and understanding. So you will understand why this report is dedicated to them, as a token of deep appreciation and friendship, as their Kiev tour of duty—sadly, for all of us—draws to a close.

Exhibition of Scythian and Greek Art in the United States for 1999–2000

The planning for this exhibition, which began tentatively in the spring of 1996, became a high priority after the Trustees of the San Antonio Museum of Art (SAMA) approved the idea. From the start Gerry Scott, Curator of Ancient Art at SAMA, and (since September 1997) Acting Director, saw the potential and, wisely and patiently, helped it grow. The first official contacts with Ukrainian authorities were made in late spring of 1997. A team from San Antonio and UT consisting of Dr. Scott, Dr. Ilya Levin, who acted as our interpreter, photographer Chris Williams of the UT Classics Department, and myself flew on May 17th for a week of meetings with Ukrainian officials to discuss the terms of the exhibition and to make a preliminary selection of the objects around which the exhibition will be built. They include the finest of the golden treasures from the burial mounds *(kurgans)* that punctuate the steppes of southern Ukraine and Crimea. There are the burial garments of noble women, with golden appliqués, headdresses and jewelry. The males were accompanied in death by golden weapons, swords, and arrow cases, and by the horses whose gear was decorated with silver and gold relief plaques of the finest workmanship. These treasures, with a unique exception, have never traveled to the United States before, and a number have been so recently found that few Ukrainians have seen them. We hope that the golden pectoral that Mrs. Clinton admired on a recent visit to Kiev will make the trip to San Antonio. It is a national treasure and one of the finest creations of the artists of the ancient world.

A Protocol Signed

During our days in Kiev we met with the Advisor to the President of Ukraine on Cultural Affairs, Dr. Vassily Kremen and later with the Minister of Culture, Dimitri Ostapenko. This meeting was attended by Ambassador Miller, and at the conclusion a non-binding protocol was signed with the directors of the museums that will lend their treasures: Dr. Sergei Chaikovsky of the State Historical Museums in Kiev, which includes the Museum of the Golden Treasures of Ukraine (housed in the Lavra Monastery), and the Historical Museum proper; Director Leonid Marchenko of the Museum of Chersonesos; and Academician Peter Tolochko, who signed for the collection of the Archaeological Institute in Kiev, which will

Figure 2. "The Weary Hercules." Silver decoration of a bridle (Prometopeion) from the Bobina Mogila Kurgan, Archaeological Institute, Kiev.

furnish its most exciting discoveries made during the last decade. The whole process was facilitated by Ivan Yavtushenko, the Deputy Director of the State Historical Museums, with whom the University has had a working relationship since 1993.

Preparations for the exhibit continued at Chersonesos during the last weeks of May and first two weeks of June. While the students were engaged in the conservation of Site 151 (see below), Chris Williams and I began to document photographically the Greek art which forms an important part of the collection of the Chersonesos Museum. The objects chosen for the exhibit illustrate the diversity of the Greek city *(polis)* and its territory. These preserve some of the finest painted decorations known from antiquity. We hope to bring also the Oath of Chersonesos, a unique document of the democratic government of Chersonesos. This and the riches of Scythian kings, exemplified by the pectoral, will be the poles of the exhibition, the finest creations, intellectual as well as artistic, of two very different societies that lived side by side for many centuries. The core of this will be the grave stelai of warriors, athletes, women, doctors, and farmers who populated Chersonesos from the 6th to the 1st centuries BC.

Figure 3. The signing of the protocol, Kiev, May 1997.
Center: Ambassador Miller and Minister Ostapenko (dark suit).

Figure 4. Dinner at the close of Dr. Scott's visit. (Sergei Chaicovsky, Director, State Historical Museums, Dr. Ilya Levin, USIA, Ivan Yavtushenko, Deputy Director, Drs. Scott and Carter.)

Preparation for the Catalogue Begins

The photographic documentation of the stelai, pottery, and other objects at Chersonesos, and of the gold and non-gold selections in Kiev was carried out by Chris Williams with skill and the quiet good humor that has made him with our Ukrainian hosts one of the most popular members of the U.S. team. This and the rest of the preparatory work during May and June 1997 was supported by the San Antonio Museum and the Ewing Halsell Foundation of San Antonio. We are grateful to Mr. Gilbert Denman, in particular. His enthusiasm has sustained the idea from the beginning.

Throughout the spring and summer of 1997 the scope and significance of the exhibition continued to increase. Dr. Ellen Reeder, Curator of Ancient Art at the Walters Gallery in Baltimore, one of the premier art museums in the country, expressed a strong interest in participating. In July she and Ariel Herrman, a greatly respected historian of classical art, flew to Chersonesos and then on to Kiev to inspect the site and the objects. The result is that the Walters Gallery is now a full partner in the exhibit, which will move to Baltimore after San Antonio. Several possibilities for a third venue in the U.S. are now being explored. There is no doubt in any of our minds that this will be an event of national and international resonance.

Figure 5. Dr. Ellen Reeder, Curator of Ancient Art, The Walters Gallery, Baltimore, during her July visit to Kiev.

Kiev, December 1997

Ellen Reeder, Ariel Herrman, Gerry Scott, and I met twice in San Antonio in September and October of this year to discuss the concept of the exhibition and to make a final selection of the objects. Meanwhile, in Ukraine the list was being approved, insurance values determined and a contract drafted. As a part of this process, the three directors directly involved, Drs. Chaikovsky and Marchenko, Ivan Yavtushenko, and their interpreter arrived in San Antonio on November 3rd to continue discussions and view the exhibition facilities. They visited Austin on November 5th and met with Dean Sheldon Ekland-Olson, who reconfirmed the University's commitment, made by President Berdahl, to host a scholarly conference in connection with the exhibition. Then they went on to Baltimore, where the major issues of the contract were resolved successfully. We shall reconvene in Kiev in mid-December to sign the contract, and I shall present a paper on the University's archaeological project at Ambassador Miller's residence.

Conservation of Site 151 and Planning for the

Figure 6. The photographic campaign in the National Museum of Chersonesos, June 1997. Chris Williams with Museum staff.

This summer's field campaign at Chersonesos was more ambitious than any we have mounted in the past, involving more students from UT than ever before, and also including students from Columbia University. For the first time students from the Universities of Kiev and Simferopol participated and the Russian contingent included experienced archaeologists as well as students from both St. Petersburg and Moscow. In all, the combined team numbered about 60 persons.

A 2,300 Year Old Farmhouse

We began work on May 26th at Site 151, which was the object of our joint UT-Chersonesos Museum excavation during the first three years of the project, 1994–1996. Our goal was to conserve this site, a very well-preserved example of a Greek farmhouse of the early Hellenistic period (late 4th to the early 2nd century BC) from deterioration by human agents and natural forces such as that which has occurred at comparable sites in the Chora. In 1996, as a consequence of the World Monuments Watch selection of Chersonesos and its Chora for its list of the 100 Most Endangered Sites of World Cultural Significance, a pilot project, funded by the Samuel Kress Foundation of New York, with additional support from the Trust for Mutual Understanding (New York),

Figure 7. Site 151. The Hellenistic farmhouse (4th–2nd centuries BC) at the completion of excavation.

was undertaken during the summer with good results. The work was directed by Professors Pamela Jerome and Norman Weiss of the Graduate School of Architecture at Columbia University. One UT Architecture student, Carl Holiday, participated in 1996.

In 1997 the conservation project was again under the direction of Professors Jerome and Weiss. Since the goal was wider, the acquisition and transport of the necessary chemicals to Ukraine was a vital concern, since all are not locally available. We are grateful to the corporations listed among the donors for their generous contributions of material for the project and support of the students in the field.

Hands-on Historical Preservation

The work on the site consisted of (1) assessing the results of the pilot project of the previous summer and developing improved mortars and grouts for pointing and capping the stone walls, and (2) cleaning and preparing the site for this season's intervention. This included a plan for protecting the site from run-off of winter rains and snows, and the redirection of a nearby road. Architect Holiday, participating again this year, designed the plan and supervised the landscaping work.

Figure 8. Conservation of the north wall, Room 3, of the Hellenistic farmhouse. June 1997

For the next eight weeks the students, under the direction of Professors Jerome and Weiss pointed and grouted with the improved materials. Half the crew of eight to ten students was employed, on a rotating basis, in preparing the materials. Some of the materials—the sand, gravel, water, cement and lime putty—had to be obtained locally through the persistence of the crew and Museum Director Marchenko. The imported chemicals had to be approved through customs and transported from Kiev to Sevastopol. This was more complicated and expensive than Professor Weiss had anticipated (one of the containers consequently was nicknamed "the golden barrel"). All, however, were vital, and they arrived in time.

The philosophy of modern site conservation requires that nothing is "rebuilt" or "reconstructed." The major problem causing deterioration at Site 151 and other similar sites is that the stone buildings are constructed with mud mortar which erodes immediately when exposed to the elements after more than 2000 years underground. Eventually the stones of the wall fall out. This problem was attacked by replacing the mud mortar with a lime-based one—a formula amazingly close, as Professor Weiss explained, to that employed by the Romans. This

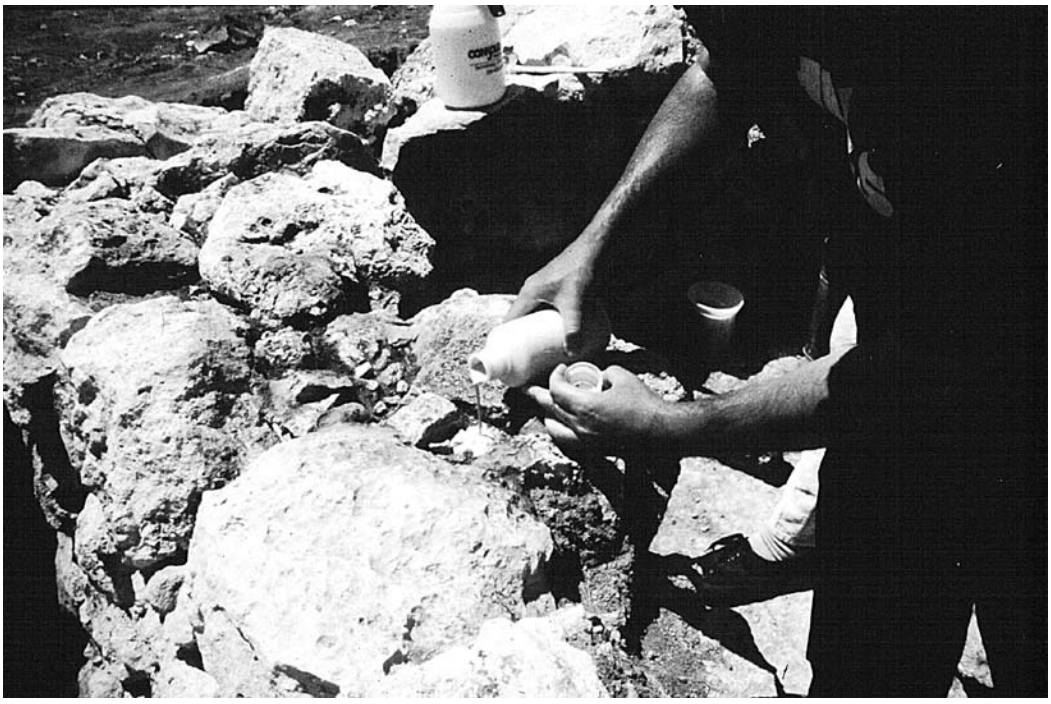


Figure 9. Pouring the grout

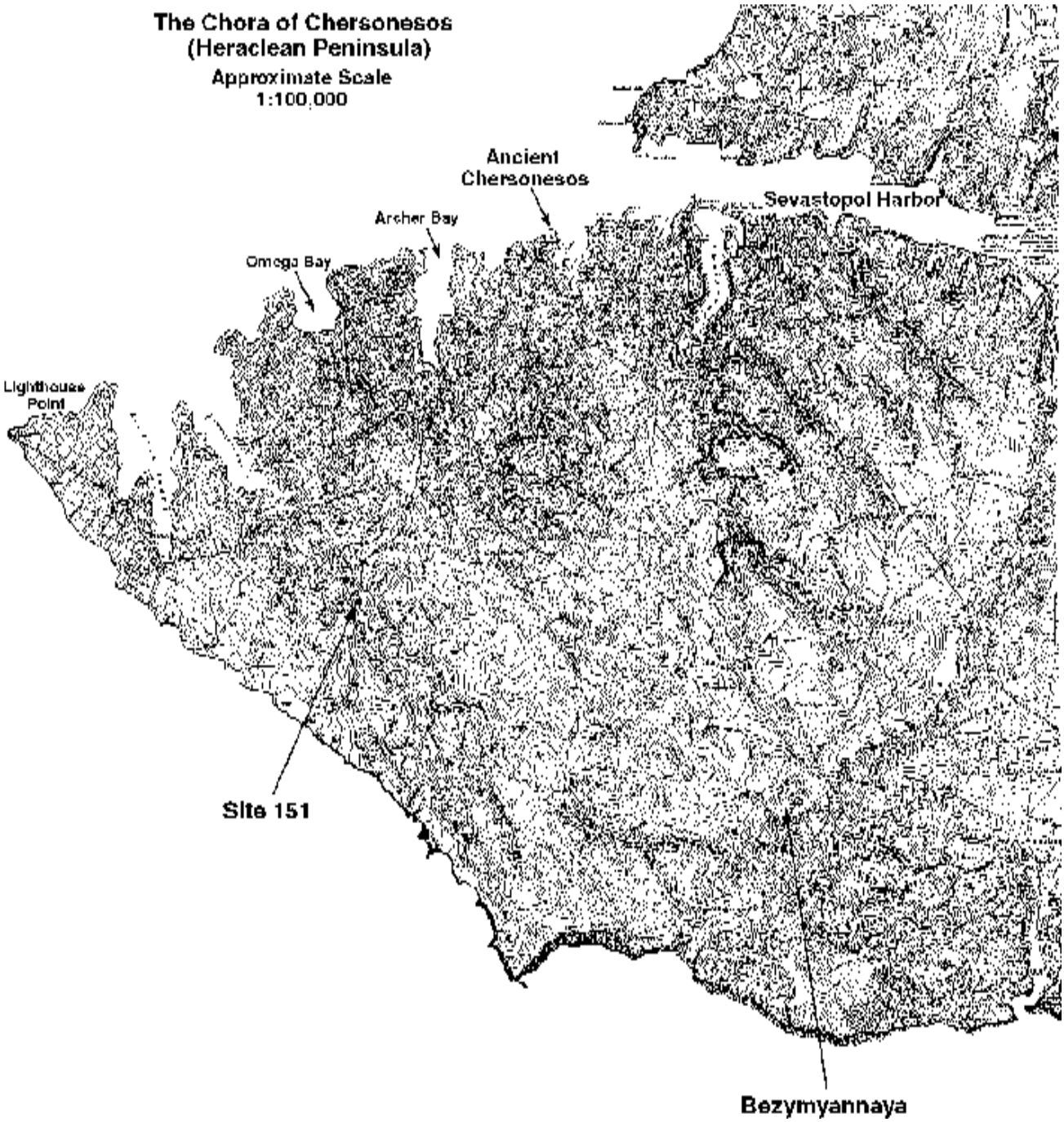


Figure 10. Topographical map of the Heraclean Peninsula

was used to point the walls. Cement would be harder but aesthetically unappealing, and it would be counter to another maxim of conservation: because it is harder than the wall it protects, the ancient stone would be "sacrificed," in the normal course of exposure, while the modern concrete would be preserved. The lime-based mortar on the other hand, when it is covered with earth, approximates the appearance of the ancient wall very closely. It will deteriorate before the stone and will have to be renewed at intervals. There is, unfortunately, no one permanent solution

The grout is by comparison a very liquid solution that must penetrate from the top of the wall down into cavities and cure in an anaerobic environment. This is where technology and chemistry come in. The formula for the grout, which includes the silicon microballoons as an aggregate that will not sink to the bottom, and a mixture of cabosperse and sikament as the plasticisers and curing agents, was developed by Columbia graduate student Michele Risdal with the supervision of Professor Weiss, at Columbia's Conservation Lab.

The students who benefited from this hands-on experience included Kate Griffin and Julie Klump of the UT School of Architecture's Historic Preservation Program, and UT Architecture graduate Carl Holiday. From Columbia came Historic Preservation students Risdal and Gina Crevello, and Maya Naunton (who also acted as interpreter and is currently studying conservation at New York University). This then was the first year of what we hope will be an ongoing project of collaboration between UT and Columbia in this sphere. We are grateful for the interest and enthusiasm of the Dean of the School of Architecture, Professor Larry Speck and of Professors Dan Leary and Lance Tatum.

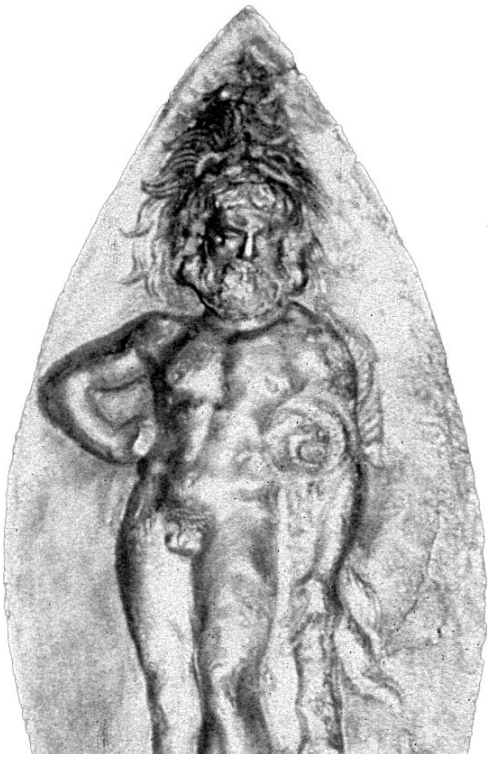


Figure 11. Application of waterproofing, as Professor Jerome records the work photographically.

The Ukrainians Carry on

One of the goals of the project, as proposed to the Kress Foundation, was that we would train Ukrainian students and Museum staff to carry on the work. The Ukrainians' participation increased from two in 1996 to ten in 1997. When the UT and Columbia students returned home after five weeks in the field, the Ukrainian trainees took over, and, under supervision from Vera Nikolaenko of the Chersonesos Museum and Evgeny Sadovoi of Kiev,

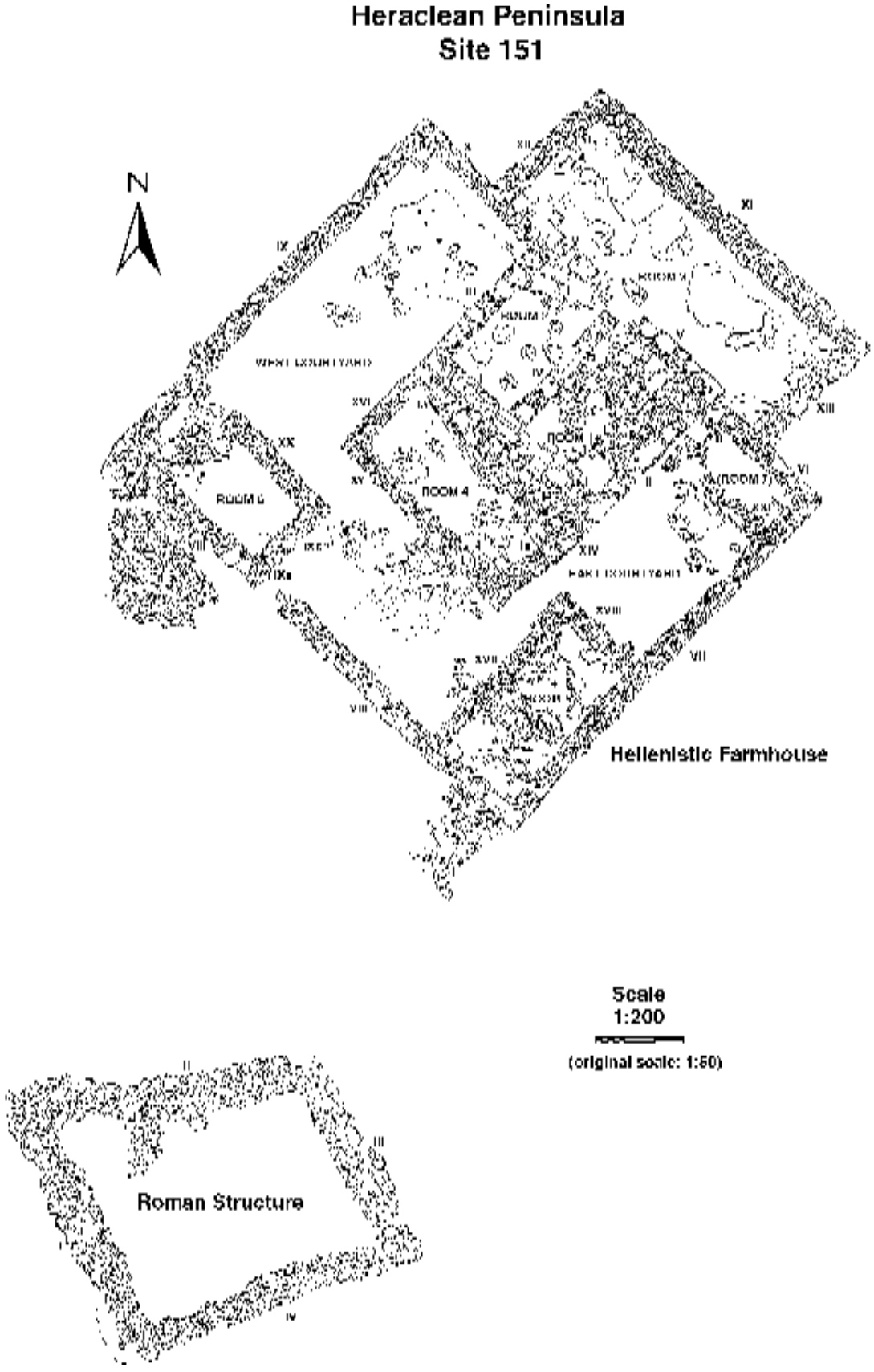


Figure 12. Site plan, Hellenistic farmhouse

brought the project to the point where only a third of the walls of Site 151 remain to be conserved with our technique. The site will be monitored over the winter (as in 1996-97) by Nikolaenko and records will be kept of precipitation, wind velocity. and temperature.

Plans for the Archaeological Park

Site conservation carries the process of scientific investigation a necessary step farther. It is fine to excavate, learn, record, and publish, but what remains for the general public, for posterity, besides a report? Without site conservation, in a few years nothing but a pile of rocks and a hole in the ground would remain. The charge of the World Monuments Watch, in naming the Chora, including Site 151, to its list, was to work not only toward preserving this unique cultural heritage, but also toward making it accessible to the public. We began already in 1996 to lay plans, with Museum Director Marchenko and Deputy Director Galina Nikolaenko, for the world's first archaeological park of the ancient Greek territory. This will be a major undertaking, which will require resources that do not yet exist, and it will require international collaboration as well as firm commitment from the Ukrainian authorities in Kiev. We are currently discussing this initiative with potential sources of funding. The challenge was highlighted in an article the *New York Times* Moscow correspondent Michael Specter wrote about the Chersonesos project (see *New York Times*, "Science Times" section November 25, 1997). The first step would be a conference at Cher-

Figure 13. The Ukrainian team of conservators carries on, July 1997.

sonesos involving archaeologists, planners, potential donors and representatives of the government. Next, a comprehensive plan would be developed, incorporating and expanding that already developed by the Museum and its collaborators. Finally, large scale funding would have to be obtained, probably from a mix of international funding agencies, private and government sources.

We firmly believe that this dream can become a reality. Only six years ago it would have seemed fantastic, but Sevastopol is changing rapidly. In 1996 this secret base of the Cold War became an open city. It is one of the most historic and certainly one of the most beautiful in the former USSR. The archaeological park would preserve a prime cultural and ecological asset and enhance a future base of prosperity through culturally-based tourism. Already Sevastopol has been featured in a major publication, *Condé Nast Traveler,* May 1997, as the site to visit in Ukraine, one of five in Eastern Europe and Russia to be singled out. In September of 1997 the World Monuments Watch put the site again on its list of the 100 Most Endangered for the next two years. Momentum is building.

Chersonesos June 25, 1997

Figure 14. Dr. Galina Nikolaenko, Deputy Director of the Chersonesos Museum, examines an ancient Corinthian capitol at Maximova Dacha, one of the sites which will form part of the Archaeological Park itinerary.

In our original nomination of Chersonesos to the World Monuments Watch's list we cited threats to the city and Chora created by (1) natural hazards—especially the erosion of the coastline as the result of storms—that have already partially carried away buildings that were complete when excavated a century or more ago, and (2) human activity. Among human threats we cited the rapid expansion of the city of Sevastopol since the 1970s that has already destroyed a number of ancient sites in the Chora. Similar destruction has been taking place in historical landscapes around the world. (The situation at Metaponto is also dramatic.)

A Pompeii on the Black Sea

The ancient city of Chersonesos, where the Museum is located, however, is in a unique situation. It is claimed both by the archaeological authorities and by the Russian Orthodox Church (Moscow Patriarchy). The Church bases its claim on the fact that at this spot in 988 AD, Prince Vladimir of Kiev was reputedly baptized. (Christianity then became the official religion of Russia.) When Crimea came under Russian rule near the end of the 18th century and Sevastopol was founded on the bay next to the ruins of ancient Chersonesos in 1783 by Catherine the Great, antiquarians (there were then no such thing as archaeologists) began to discover and document the

Figure 15. The Uvarov Basilica in the ancient city of Chersonesos (6–9th centuries AD). Baptistery in the foreground. It was complete when excavated in the mid 19th century, but the sea has carried off part of the apse.

Figure. 16. The kiosk-like structure which was lowered by helicopter onto the foundation of the baptistery. Archaeologist Oleg Savelya looks on despairingly.

Figure 17. The Bezymyannaya survey. Jason Lucas and the Total Station, May 1997.

remains of the city and the Chora. The earliest plan of the Chora, which clearly shows the grid of roads dividing it into 400 rectangular plots of approximately 60 acres each, was made in 1786. Excavations began in the city in the early decades of the 19th century as did the idea of building a monastery on the site to commemorate Vladimir. Eventually in the 1860's a cathedral to Vladimir began to be constructed. In 1876, the cathedral and baptistery—which are the best candidates for the one used for the Prince's baptism—were excavated. By this time regular excavations were occurring throughout the city conducted by the Archaeological Society of Odessa, the first such society in Russia and Ukraine. Later the Imperial Archaeological Commission in St. Petersburg took charge and carried out annual excavations under the patronage of the Czar. (Both Alexander III and Nicholas II and his family took a personal interest in the archaeological work.) Tension between Church and the archaeologists developed to the point where the Countess Uvarov, who with her husband had founded the Odessa society, wrote to Nicholas II urging him to remove the recently completed Monastery from "the Russian Pompeii" before it destroyed more ancient monuments. The Pompeii comparison, as Michael Specter has remarked, may have undervalued Chersonesos.

The conflict effectively disappeared with the Revolution of 1917, and in 1920 the Monastery was converted into a museum—one of the most charming and historic anywhere in the world. With independence in 1992, the Church, however, renewed its claim to the ancient city and the Monastery. In 1996 the Museum and city as well as the Chora were baptized "The National Preserve of Tauric Chersonesos," the only archaeological area in Ukraine with this prestigious designation, and the Preserve was put under the direct control and protection of the Ministry of Culture in Kiev.

During the spring of 1997, the Russian Orthodox Church asked for permission to construct a monument on top of the baptistery (discovered in 1876) which was thought to be Vladimir's. This request was refused by the Museum Director and was not approved by the Ministry of Culture. Nonetheless, on June 25th, while the Director was absent, an unmarked helicopter hauling a metal kiosk descended from the sky and deposited its carefully de-

signed payload directly on top of the foundations of the baptistery. A crisis ensued, and it was still not resolved when we left Chersonesos at the end of July. However, we have heard that it will be mediated through patient diplomacy.

I am happy to report that the World Monuments Fund's Chairman responded immediately to this threat to the integrity of the monument and the authority of the Preserve by writing a forceful letter to the Minister and other government officials. And, Ambassador Miller arrived a few days later to lend his support in finding a solution.

This has been a rather long digression from my main subject in this report, but I think that it makes clearer the complexity of the situation in this new nation and the degree and intensity of our involvement in this exciting project.

Excavations at Bezymyannaya
Romans on the Black Sea

The defense of the city and its territory against external threat was a constant effort and preoccupation of the inhabitants in most periods of the ancient world. This was particularly true of Chersonesos (in modern times as well) due to its strategic position and excellent harbors. It was situated from its founding in the 5th century BC in a geographic area inhabited first by the native Taurians renowned in the ancient world for their savagery, and later it was surrounded by the Scythians, a warlike people of Iranian descent. The Scythian threat in the 2nd Century BC forced the Chersonesans to turn to powerful neighbors: the Bosporan Kingdom (under Mithridates, Rome's most dangerous enemy in the first century BC), and, eventually, Rome. In the 2nd century AD the city and its territory had a Roman garrison which remained for about a century, before Rome pulled back to the relative safety of the western end of the Mediterranean in the face of increased threats from successive barbarian waves: the Iranian Sarmatians (and the remnants of Scythians), the Goths (who had migrated south from Scandinavia), and finally, out of the east, the Asiatic Huns under Attila. Chersonesos was left virtually on its own to resist and it succeeded, remaining an independent center of Greek civilization until the end of the 14th century AD when the Golden

Figure 18. Carl Holiday maneuvers the stadia rod for the Total Station.

Horde of Mongol Tartars at last extinguished it. This is the background for the excavation and exploration that occupied the UT team during late June and July at the site known as Bezymyannaya (in Russian literally "No Name"), a hill on the extreme southern edge of the territory of Chersonesos.

The site occupies a strategic point at the farthest extent of the divided agricultural territory where it overlooks the Valley of Balaklava. This forms a natural barrier dividing the Chora from the mainland of Crimea and the majestic Taurian mountains to the south. This was the contact zone between Greeks and barbarians. The Valley of Balaklava was the route of invading armies of Scythians, Goths, and Huns, of the British in the Crimean War (1853–56), and of the Germans in World War II. In the opposite direction, to the north, the whole of the Chora down to the coastline, the city, and its harbor can be surveyed. On a clear day (and most of them are), it is a truly breathtaking panorama.

I was attracted to this site on my first visit to Chersonesos in October of 1992. It was part of the plan of our collaboration from the time of the first "summit" with Museum Director Leonid Marchenko and his Deputy, Galina Nikolaenko. We decided then, however, that we would start with a more manageable site—which turned out to be Site 151—before undertaking this big one. Now, five years later, the first steps have been taken, and God willing, we shall be occupied here for the foreseeable future.

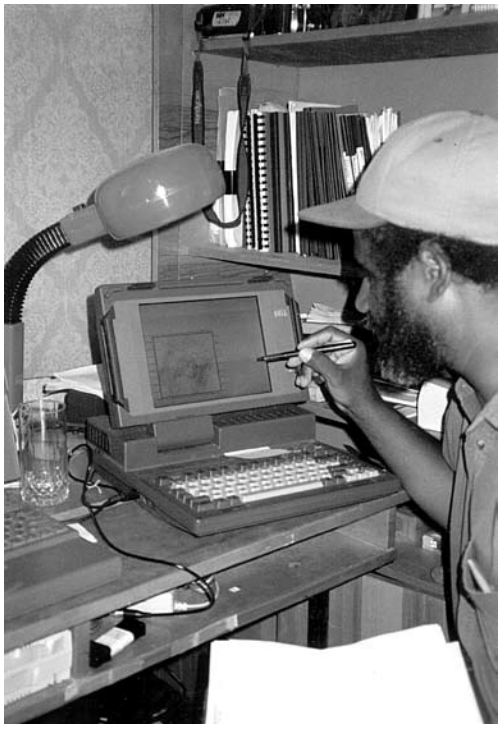


Figure 19. Architect Carl Holiday examines maps of the Bezymyannaya survey as they are generated by computer.

Survey with the Total Station

This summer's excavation was preceded by a detailed topographic survey, carried out using the new Sokkia Total Station, provided to the Institute by the Dean of Liberal Arts. This laser-enhanced survey instrument has revolutionized archaeological mapping and recording, eliminating time-consuming work with measuring tapes and manual calculators. The data is collected in the field and down-loaded into the computers at our base, and maps can be made on the spot and routinely updated as new information becomes available. The pre-excavation plan of the presumed Roman fort with 2600 topographical points was prepared in just two weeks.

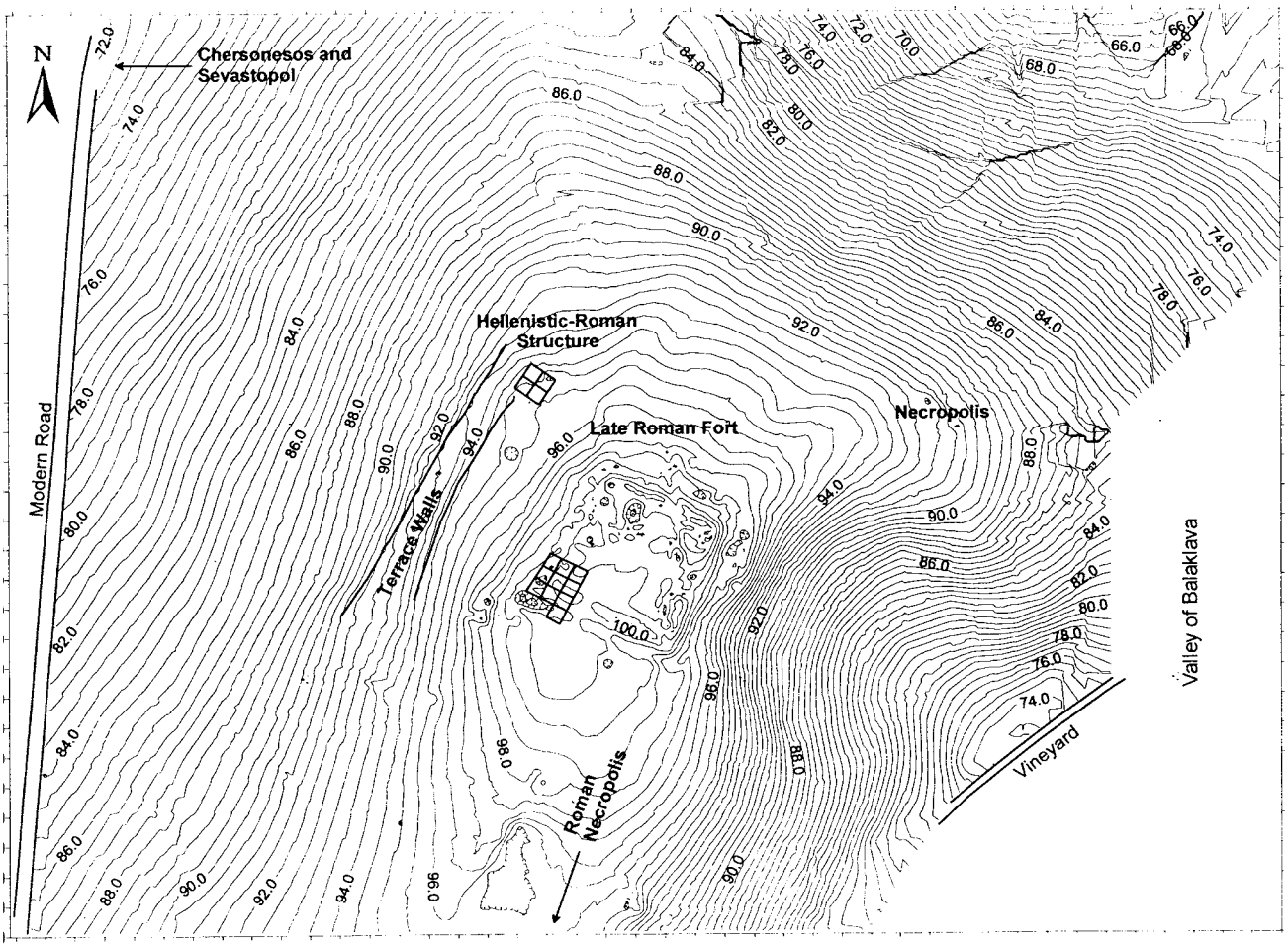


Figure 20. Topographic map of Bezymyannaya Hill with selected features.

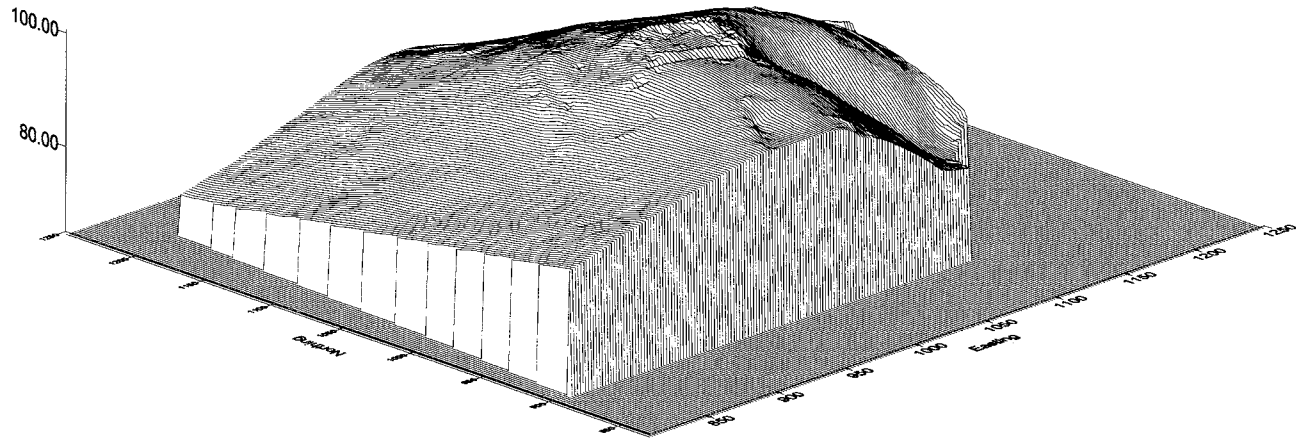


Figure 21. Three-dimensional view of Bezymyannaya Hill from the southwest.

This was the area we had selected for excavation. It occupies the highest point on the ridge, and elements of it such as the moat (fossa) and rampart (vallum) were plainly visible before any earth was moved, and appeared very clearly on the new topographical maps. Also visible were the craters resulting from bombardment during WWII. With recent history in mind, the preliminaries here included a survey by professional sappers, trained to defuse ordinance such as bombs and mortar shells. None was discovered, but as an added precaution Mikhail Nikolaenko of the joint team did a magnetometer survey which registers various sorts of anomalies, like bombs, but also ancient amphorae, and it seems one of these was located in the exact center of the ancient fort. (Excavation this summer did not to attempt to verify the magnetometer results.)

Excavation proper began on June 26th with a team of ten Texan and about twice as many Ukrainian and Russian students, under the supervision of co-field directors Keith Prilliman, UT Anthropology graduate student, and Evgeny Rogov, a senior scholar at the Institute for Material Culture in St. Petersburg. Within a few days a section of the interior face of the rampart was revealed. It consisted of regular courses of good masonry. This is the single most impressive piece of architecture to come to light so far. Soon after this discovery we had a visit from Ambassador and Mrs. Miller, and a little later from Michael Specter of the *New York Times.*

Figure 22. Ambassador and Mrs. Miller inspect the excavation of the Roman fort during the first week at Bezymyannaya, end of June 1997.

During the course of the month-long campaign an area of 250 square meters in the northwest corner of the fort was uncovered, but not excavated to bedrock. Eight additional walls appeared at lower levels, four of which formed a room. Deep soundings, opportunistically located around WWII bomb craters, make it clear that the site was occupied in at least three major periods. Prehistoric evidence, consisting of lithics and pottery, was not in context. The earliest securely dated material that may have been associated with a structure on the site belongs to the late 4th or early 3rd centuries BC. This was the period of the first division of the Chora into rectangular lots of about 60 acres. In fact, the fort occupies lot number 402, and has the same orientation with respect to the roads that divided the Chora at the time as the Hellenistic farmhouses, like our Site 151. So

it is possible that the fort was built over a Hellenistic farm, probably making use of its stone parts. The objects from this period include a stamped Sinopean amphora handle and Chersonesan coin.

A Roman Fortlet

The site was also occupied in the 1st and 2nd centuries AD, as witnessed by the number of fragments of a red gloss pottery, common throughout the eastern Roman world and known as Eastern Sigilita B, and a very characteristic fibula, such as those found in another nearby Roman fort, Charax, occupied at this time. The layout and dimensions of the fort with its moat and rampart are nearly identical to others known throughout the Roman world, such as that at Hesselbach in Germany, and those investigated in the territory of Roman Olbia (a Greek colony with an extensive chora also occupied in the Roman period) just to the west of Chersonesos on the Bug/Dnieper estuary. These fortlets are much smaller than the Roman Legionary and Auxiliary camps, measuring roughly only 60 meters (or 200 Roman feet) on a side. They are classified as "Numerus" forts, i.e. manned by barbarians, only slightly more civilized than those they faced. Our fort corresponds in detail to the one excavated at Hesselbach. The width of the moat, the rampart and the distance from the rampart to the first building within is equal in each case, and this distance at Hesselbach and Bezymyannaya is practically identical, i.e. between four and five meters. On this basis there is not a problem in claiming that this was the site of a fort, or castellum, of standard Roman design. So far, however, no other very distinctive features of the 1st or 2nd centuries AD have emerged during this first season. We hope that they will during the next season. It is known, however, that the Romans had orders to destroy their fortifications when they abandoned them so that they would not fall into the hands of the enemy. This they clearly did at the excavated fort of Charax when it was abandoned in the mid-third century AD under Gothic pressure. (Charax protected the Roman fleet at Cape Ai Todor to the southeast of Chersonesos on the Yalta coast.) This may be the explanation for the failure, so far, to uncover structures of obvious early Imperial date .

There are many monuments of this period, however, in

Figure 23. Stamped Greek amphora handle (Sinope), 4th–3rd century BC, from the Roman fort deep sounding.

Figure 24. Tauro-Scythian pottery from the excavation of the Roman fort. Probably from a pre-Greek settlement on the site.

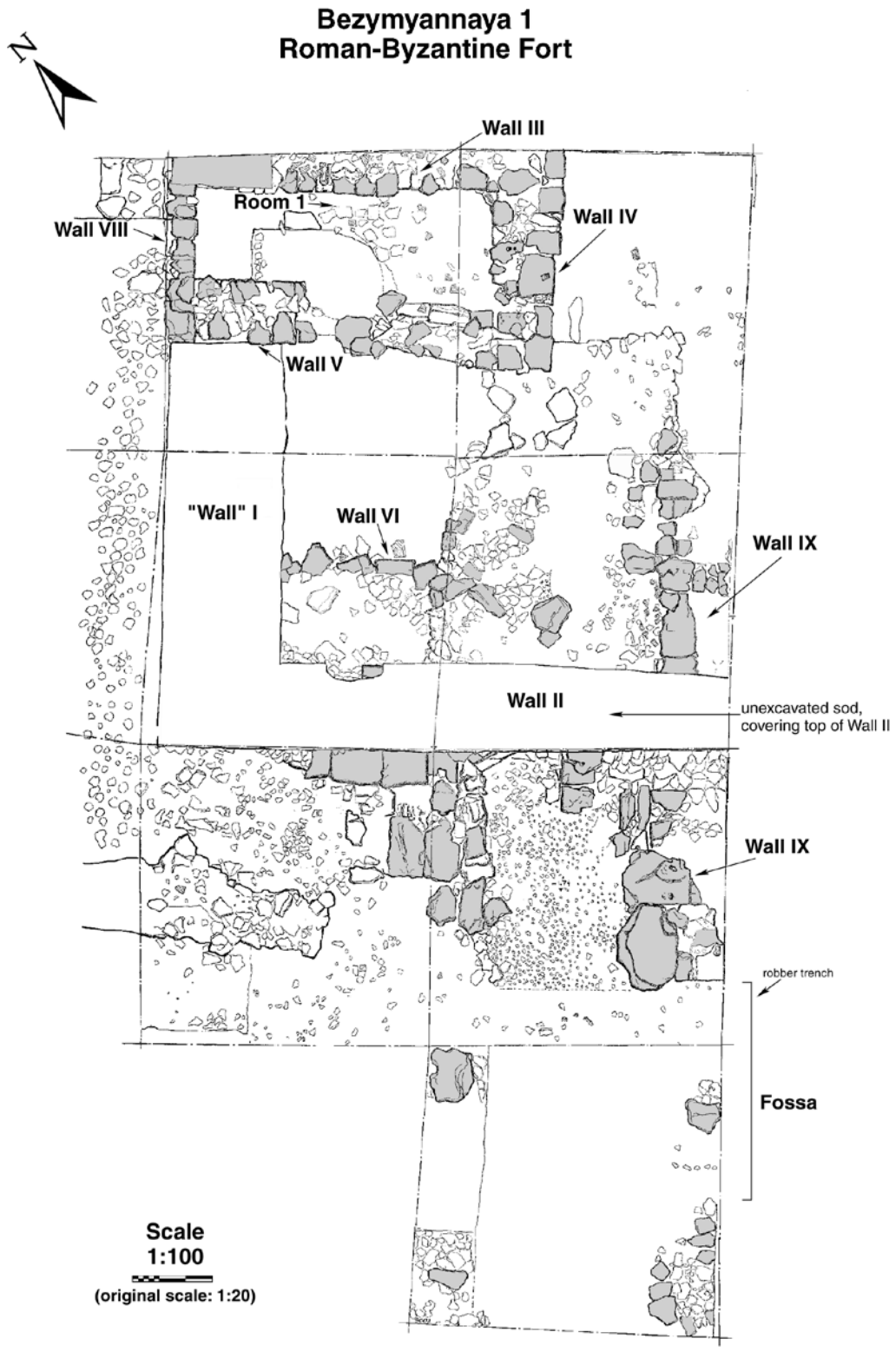


Figure 25. Plan of Roman-Byzantine fort

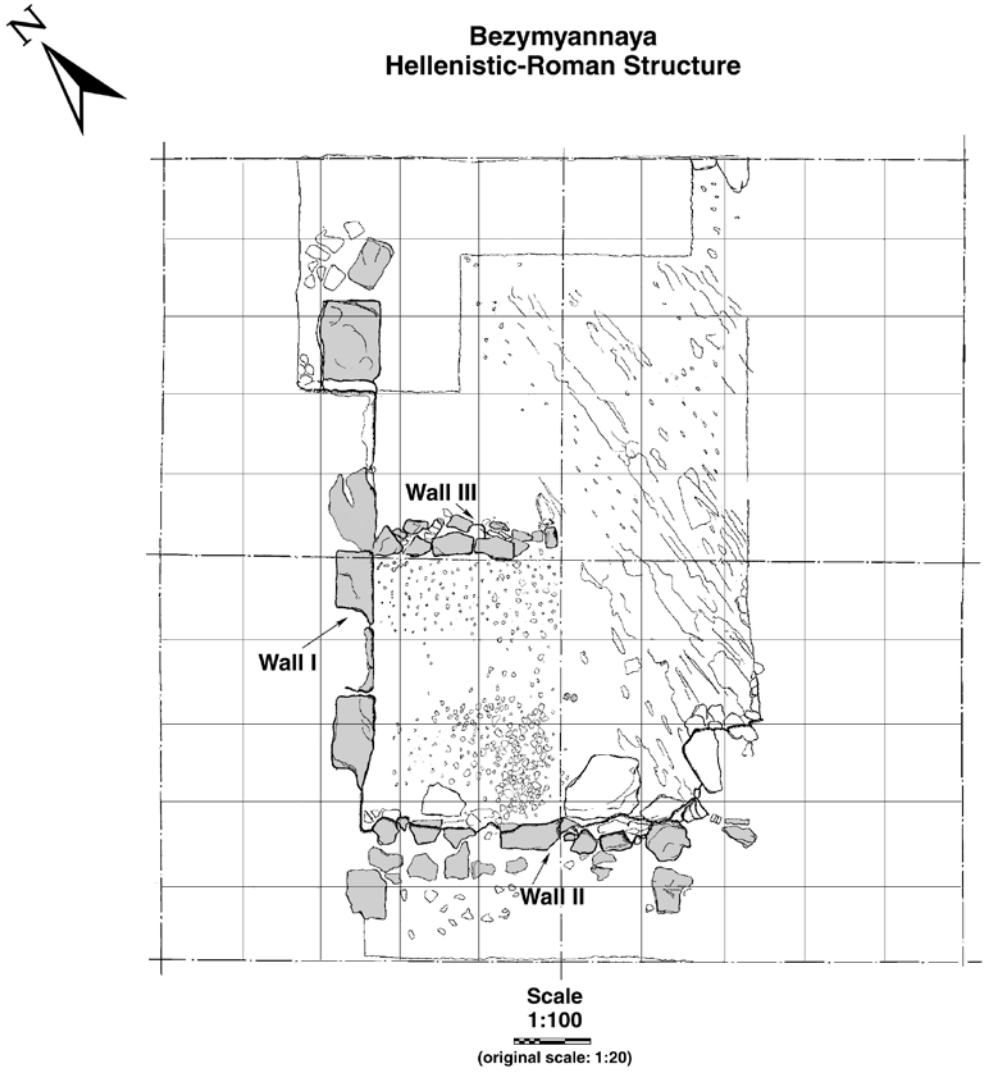


Figure 26. Plan of the the Hellenistic-Roman structure below the Roman fort.

Figure 27. Architects Tatiana Bazhanova and Nikolai Andrushchenko working at the Hellenistic Roman structure.

Chersonesos and they include the grave stones of soldiers with Latin names (though probably not of Italian origin). There were elements of the Legion "I Italica," and "XI Claudia," and the "V Macedonian" there in the second and third centuries AD. They were not numerous—perhaps only a thousand—and their purpose was to keep an eye on the natives and the barbarians who faced them rather than to bear the brunt of the defense of the Empire. By about 250 AD they were gone. Was the fortlet at Bezymyannaya, like at Charax, destroyed at that time? Probably so, although it was likely rebuilt in the fourth century AD—if not sooner—to protect the major land route to Chersonesos from the Goths and the Huns.

This summer we discovered coins of the Emperors Constantius II (337-361 AD), Leo I (457-474 AD), Zeno (474-491 AD), and the Byzantine Emperor Justinian I (518-527 AD). We can therefore speculate at this point in our investigation that the well-preserved wall on the southeast side of the fort belongs to this period of the defense of the Chora, the late Roman–Early Byzantine era. Indeed, this wall was constructed over the remains

Figure 28. Red gloss (including Eastern Sigillate B) pottery from the excavation of the Roman fort. First century AD.

of several earlier ones. It served to face an earthen rampart, whose exterior face may have had a corresponding stone face (there is a parallel robber's trench just 5 m from the stone wall between the rampart and the moat, where a wall once stood, though its date is not yet known). Alternatively the face of the rampart may have been made of brick-like pieces of sod, according to the standard Roman practice. The excavated room was probably occupied in this period too. There are remains of a hearth and a carefully constructed door sill. Several of the walls were doubled, and may, in fact, represent several periods. Further excavation is needed to clarify this and many other points of this potentially very interesting structure. We will need to learn, too, about post-antique construction on the site and to what extent it was modified during the Crimean War and World War II—when modern Sevastopol, the successor of ancient Chersonesos was an important player on the world's stage.

Remote Sensing and Geomorphology

The site at Bezymyannaya is a palimpsest with many occupations covering 2500 or more years of history. Yet another aspect of this complex story was revealed

Figure 29. Partial view of the excavation of the Roman fort from a "cherry picker," end of July 1997. Room 1 is on the right, Wall II on the left.

Figure 30. Terra-cotta torso of a female statuette (Tauro-Scythian)

Figure 31. Coins of the Constantius II (mid-4th century AD), Leo I and Zeno (5th century AD) and Justinian I (early 6th century AD). These belong to the latest ancient settlement on the site. A coin of Chersonesos of the 3rd century BC was found in the Hellenistic Roman structure excavation.

from the air. Aerial photographs and, more recently, satellite and radar images from space, document this area thoroughly than few other places on earth. This is a direct result of its strategic position, and the fact that it was and is the main base of the Black Sea Fleet. Now some of that imagery is being utilized for scientific investigation. One air photo of the site seems to reveal the presence of a long series of rooms—perhaps a stoa forming a terrace—on the slope below the fort. This hypothesis was tested by employing another kind of "remote sensing" detection, this time based on the ground. While the excavation was in progress, Mikhail Nikolaenko and his team carried out an electrical resistivity survey in the area indicated in the aerial photo. His results were positive, and the presence of long walls was confirmed. But "remote sensing" from the air and from the ground cannot give information about the date or type of construction, and so in the last weeks of July we undertook a second smaller excavation of less than 100 square meters in this area, known as Structure 2. The "Hellenistic-Roman" building, as it turned out, made use of an impressive wall running parallel to the slope. Minor walls defined a room. The finds, including a coin of the 3rd century BC and the above-mentioned Roman fibula, indicate that the structure was probably of Hellenistic date, but was occupied in the 2nd or 3rd century AD.

Future excavations and related investigations will reveal the extent of the occupation at Bezymyannaya and its major periods. For the present we can postulate that the Hellenistic settlement seems to have occupied much of the hillside—was perhaps a fortified village or phrourion—and in the Roman period it continued to exist as a canabae, a type of settlement of traders and retired soldiers just outside the Roman camp.

This summer's field campaign included a pilot geomorphologic survey of the site and the surrounding territory. Paul Lehman inspected more than 30 different localities and collected more than a hundred soil samples from river valleys draining from the Tauric Mountains (the Alma, Kacha, and Belbek). Taken together these represent a first approximation of the data necessary to assess the impact of prehistoric and ancient populations on the

environment of southwestern Crimea. Thus the project on the Black Sea, as at Metaponto, is concerned with the wider issues, not only of the historical record, but also the present day consequences of that record.

The first weeks at Bezymyannaya in 1997 have made one thing very clear: the site is promising. It gives the joint project an opportunity to extend significantly the study of the historical development of this ancient territory. It, in contrast to our first excavation at Site 151,

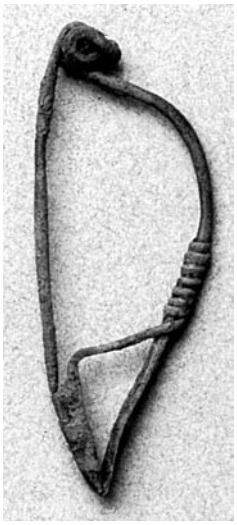


Figure 32. Fibula in bronze of the 2nd–3rd century AD, from the Hellenistic-Roman structure.

Figure 33. Roman glass from the Bezymyannaya excavation.

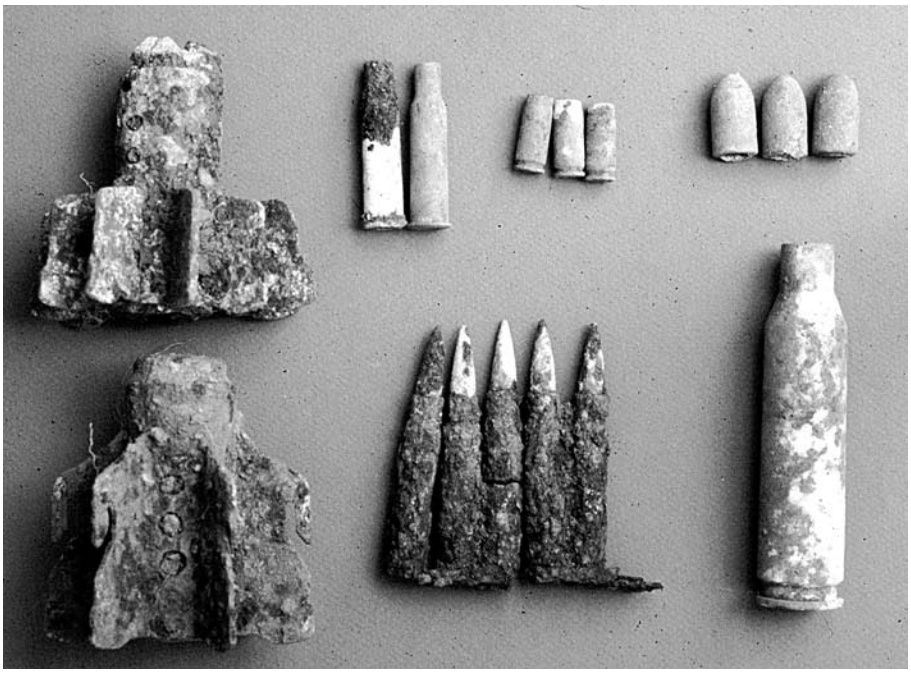


Figure 34. Ammunition and mortar shells from the Crimean War and WWII, from the Roman fort excavation.

Figure 35. The joint team celebrates the close of the 1997 campaign with a Texan-Ukrainian-Russian barbecue.

will not be concluded in only a few seasons. It will be a major project in every way. The joint Texan-Ukrainian-Russian team this year was the most able and cohesive we have yet fielded. Its successors, will, I am confident, be up to the task.

A few years ago, it seems, the first historical collaboration among Ukrainian, Russian, and American archaeologists was a lucky experiment. That it is today a strong and cordial working relationship speaks well for the tact, determination, enthusiasm, and good will of all involved. (Their names appear on the inside back cover and throughout the text.)

The excavation this year was supported by very generous grants from the Brown Foundation, the James R. Dougherty, Jr. Foundation, the Bernard and Audré Rapaport Foundation, and the private donors whose names appear on the inside front cover. I cannot thank them enough for the generosity and the constancy of their support. Many of the same individuals and foundations who were supporting the Institute's work when I wrote to you back in 1980 (and before) are still making sure that our work goes on.

Yours sincerely,

Joseph Coleman Carter
Centennial Professor in Classical Archaeology
Director, Institute of Classical Archaeology

Austin
December 5th, 1997

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Ruth Hargus, MA, Research Assistant
Thuy Le, Office Assistant
Paul Lehman, MA, Research Assistant
Blanca Madriz, Office Assistant
Anne Toxey, MA, Publication Editor
Jessica Trelogan, MA, Research Assistant
Cynthia Valerio, BA, Administrative Assistant
Chris Williams, BA, Photography and Computer Graphics

Chersonesos Team 1997

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Tatiana Bazhanova, Architect, Kiev
Gina Crevello, Graduate Student, Columbia University, Graduate School of Architecture
Rachel Feit, Graduate Student, University of Texas, Anthropology
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Carl Holiday, MA, University of Texas, School of Architecture
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Vera Nikolaenko, Sevastopol
Andre Petrovski, Kiev
Keith Prilliman, Co-Field Director, Graduate Student, University of Texas, Anthropology
Michele Risdal, Graduate Student, Columbia University, Graduate School of Architecture
Evgeny Rogov, Co-Field Director, Russian Academy of Sciences
Jessica Trelogan, MA, University of Texas, Classics
Prof. Norman Weiss, Faculty, Columbia University, Graduate School of Architecture
and 31 volunteers

Metaponto Team: Study Season 1997

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Mary Malone, MA, University of Texas, Classics
Kara Nicholas, MA, University of California, Los Angeles, Department of Art
Marsha Robbins, MA, University of Texas, Anthropology

Collaborating Institutions and Units

Center for Space Research, University of Texas, Professor Melba Crawford
National Preserve of Tauric Chersonesos, Dr. Leonid Marchenko, Director, Dr. Galina Nikolaenko, Deputy Director
San Antonio Museum of Art, Dr. Gerry Scott, Acting Director
School of Architecture, University of Texas, Professor Lawrence Speck, Dean